



News of Photoplays and Photoplayes

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Essanay's Many Excellent Releases

Irene Warfield and Richard Travers In "The 'Pay-As-You-Enter' Man"

Director Ince in Staging Domino Photoplays Provides Realistic Action for Richard Stanton—Two Professional Pugnists Take Prominent Part in "The Heart of Kathleen"

Irene Warfield is fast making friends among motion picture patrons. Her beauty and charm and artistic performance go straight to the heart and mind of all who witness her work on the screen.

Therefore the news that she has scored a fresh triumph in a new photodrama will be received with interest. It is Essanay's two-part feature, "The Pay-As-You-Enter Man," which is undoubtedly a photographic masterpiece. It contains a heart interest story with a vein of light comedy, just sufficient to furnish the contrasting lights and shadows.

Much credit is also due to Richard Travers, who portrays the role of Henry Rosser in this exceptional dramatic attraction. Henry Rosser is a man who has worked at the silk counter of a big department store for twenty years, this service being rewarded by the "large" salary of \$20 a week. On this sum he has managed to buy a tiny house in the suburbs and raise a healthy brood of children—on \$20 a week.

The family, the children especially, look forward to the Day of Thanks with anticipation and pleasure. But the father does not know where the turkey is coming from, because there are innumerable small things that take money pressing him, and also a payment upon the house. The eve of their holiday, while on his way to the ferry, going home, he accidentally meets a friend coming from a saloon, the friend has under his arm a large gobbler, which he explains to Henry that he has just won. This gives Henry an idea, and on the spur of the moment he goes in and takes a chance on the next raffle. He wins. However, at this exact moment, the police enter and arrest the proprietor for running a lottery, holding the inoffensive customer as a witness and taking the big turkey along with them. Imagine the heart-rending predicament of the long patient and suffering father as he is thrust into a cell to spend a night of misery. Consider the little family which not only will lose its holiday dinner, but the misery and uncertainty the mother suffers. What happens? A happy ending? Sure. Rosser, on the spur of the moment, and desperate, takes a losing chance and calls his employer, Mr. Straussman, (whom he has never seen), asking him to come and bail him out. Much to his surprise, Mr. Straussman, his employer, does bail him out, and not only that, gives him \$50 and tells him that he will see that his salary is substantially raised and sends him on his way home rejoicing.

J. W. Anderson, brother of the one and only "Broncho Billy" Anderson, has made a hit as a comedian, and if all that one hears at the Western Essanay Studio is genuine, no one is more surprised than J. W. himself. It is confidently predicted that his quaint appearance and droll actions are going to be a valuable asset in future pictures, and already they are saying it is a successor to "Alkali." He has been found. The new discovery is taking his new honors modestly and is, as a matter of fact, half scared to death in the pictures, though you'd never know it if you didn't see him in front of the camera.

With waves dashing over the deck of "The Alabama," Producer E. H. Calver took a company of Essanay players, including Francis X. Bushman, Ruth Stonehouse, Frank Dayton and Henry Klaus, and went out on the treacherous waters of Lake Michigan last week in search of local color for a thrilling drama entitled "Sparks of Fate"—and they got it.

That Thomas H. Ince, Managing Director of the New York Motion Picture Corporation, believes in injecting as much realism as possible in the picture that he has under his direction, was manifest when just before he started working on the Domino photoplays, "The Heart of Kathleen" and "Widow Maloney's Faith," he took a trip up to Santa Monica and brought back to Santa Monica two pugilists known for their ability in administering punches on the jaw. They were used since in the aforementioned plays in conjunction with Richard Stanton.

Stanton is a boxer of no mean ability and in scenes where he is to use his hands or "put up his dukes," Mr. Ince has had quite a little trouble, for the actors refused to go on, as Stanton cannot seem to acquire the habit of "pulling" his punches.

In "The Heart of Kathleen" Stanton, as the hero, is upon the scaffold about to be hung, when suddenly he starts swinging right and left, and each of the two pugilists, acting as guards, take one on the jaw and go down for the count. In one of the scenes in "Widow Maloney's Faith" Stanton mixes it up with a roomful of Irish lads, taking some pretty wallops before they go down. It is just little details like these that make Thomas Ince the peer of all motion picture directors.

"My Movie Girl," a new and very pretty song, the words by G. Warren London and the music by S. S. Cassard, has just been published by the Caslam Music Co. of New York. The song has a grace and a swing to it that have won the favor of every one who has heard it, and this favor promises to become widespread.

Miss Louise Huff is the latest acquisition to Edgar Jones' Company at the Lubin Studio. Miss Huff before enlisting under the Lubin banner appeared in pictures for the Edison and Famous Players Film Companies.

ESSANAY
FIVE-A-WEEK
SEE THEM AT YOUR THEATRE

POPULAR AND DAINTY MARY PICKFORD REMAINS WITH FAMOUS PLAYERS

"Little Mary" Tells Why That Organization Commands Her Steadfast Loyalty—"The Port of Doom" A New Type of Thrilling Detective Drama

Dismissing numerous rumors that she had been contemplating other offers from various film concerns and theatrical interests, joint announcement comes from Mary Pickford and the Famous Players Film Company, that the popular motion picture star will remain indefinitely with that concern. The news of this continued connection must be gratifying to all exhibitors and others interested in the advancement of the motion picture, as Mary Pickford's work has never been shown to better advantage than in the

Few announcements of coming film productions have ever created so much comment in the trade as that of the Famous Players' production of the international dramatic success, "Leah Kleinschmidt," with the distinguished American actress, Carlotta Nillson, in the stellar role. This intensely dramatic story of a woman's regeneration, by the noted dramatist, C. M. S. McClellan, stirred the civilized world with its appeal for the criminal who has never been shown the right way to live, and has



CARLOTTA NILLSON
(Famous Players)



"THE BRAND OF EVIL"
(Essanay)

Famous Players' productions. Her characterization in "Leah Kleinschmidt" have been qualified by trade critics as the most brilliant efforts of her phenomenally successful motion picture career, and her future work in the pretentious subjects which the Famous Players are selecting for her will give her delicate art full scope for expression and artistic value. Miss Pickford is termed by many the most popular motion picture star in the world, and has attained this signal success at a surprisingly young age, and solely upon her own merits and talents. She is virtually idolized by the great motion picture public, in whose hearts she has maintained a warm place for many years. Before she adopted moving picture work she had been under the management of David Belasco.

In a statement to the press, "Little Mary" spoke as follows:

"My decision to remain with the Famous Players Film Company should not be surprising for two substantial reasons. After my connection with David Belasco in 'A Good Little Devil,' and my more recent association with the Famous Players, I could not consider any other affiliation without going backward instead of forward. From close observation and direct knowledge, I am certain that the artistic policy of the Famous Players is far in advance of any other film concern with whose purposes I am familiar. 'I am very proud and happy to know that Mr. Zukor has enough confidence in me to let me play some of the great parts that have been made famous on the stage, and I deeply hope my work will please the vast motion picture public, whose encouragement and kindness are my greatest inspiration.'"

The Famous Players' Film Company has opened a well-equipped and perfectly arranged studio in Los Angeles, which will be under the management and direction of Edwin S. Porter. Miss Pickford is now on her way to Los Angeles, where she will resume her work for the Famous Players in several famous subjects which Mr. Porter now has ready for production. The interest of the film world will unquestionably be focussed on the work of Miss Pickford and Mr. Porter in the West.

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"Ten Nights In A Bar-Room"

The Play That Has Moved Countless Thousands Now On The Screens

The New York Motion Picture Corporation Expects to Secure William Faversham in "Julius Caesar" for Production in Pictures On An Unprecedented Scale.

"Ten Nights in a Bar Room," that, as a drama on the speaking stage, enjoyed the praise of pulpit and press for its forceful moral and its dramatic portrayal of a common home tragedy, has been produced in motion pictures by the Photo Drama Company, of New York. As a picture production its strong scenes have gained strength and bring out in the fullest possible manner the poverty and ruin caused by intemperance in a way that does not distress, but interests, while its lesson goes straight to the heart.

It is an educational feature as well as a dramatic production that, being within the comprehension of all classes and nationalities, will have a far-reaching influence that can not be estimated, for, as a picture, it will be possible to reach the most out-of-the-way places.

It is in five reels, with Roberts Vaughan ably playing the leading role of Joe Morgan, who loses his business and his home through drunkenness and, finally sees his little daughter killed during a bar-room brawl. It is only through a sacrifice of her life that he is saved from complete ruin.

The work of Robert Lawrence is excellent as Sime Slade, the tavern keeper and former employer of Morgan in his prosperous days. His wife, seeing the misery of her childhood friend, Mrs. Morgan, caused by drink, urges her husband to give up his sale. He refuses, and shortly after accidentally kills little Mary Morgan while attempting to eject her drunken father from the tavern. He is later killed by his own son during a drunken frenzy.



MARION LEONARD in "A Leaf in the Storm"
(Warner's Features)

The play shows the fall from comfort to extreme poverty and sorrow of one man, the rise and fall of another, and through it all the love and devotion of good women. It is a picture with a purpose of which, at the present time, there are altogether too few.

William Faversham, now appearing on the Pacific Coast in Julius Caesar, is the latest of the world's great actors to be approached by a moving picture concern with a rich offer for his services before the moving picture camera. Thomas H. Ince, managing director and vice-president of the New York Motion Picture Corporation, which includes four of the largest producing companies, Kay-Bee, Broncho, Domino and Keystone, has been negotiating for the last two weeks with the actor to consent to appear in six photoplays, one of which shall be a presentation of Julius Caesar. According to Mr. Faversham's manager, \$50,000 was the offer made Mr. Faversham to appear in these plays.

Mr. Ince is prepared to erect a mammoth representation of a Roman Forum and Capitol on the plateau near the Santa Monica Studio for the big scenes in the Shakespearean drama and to provide mobs of upwards of one thousand supernumeraries for the crowd scenes. It is understood that the deal will hang fire until Mr. Faversham's present engagement is closed.

Miss Edigna de Lespine, who has been until recently playing leads with the Reliance, has now joined the Biograph forces. Miss de Lespine's beauty, her distinguished appearance and her talent as an actress have combined to give her prominent place in the foremost ranks of those who have won their way to favor with the photoplay public.

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A Series of Plays in Which Sleuthing Is to be Pursued Along The Most Up-to-Date of Modern Scientific Lines.

King Baggot, directing his own productions besides playing leads, has commenced on a new series of detective dramas, a series that promise a big treat for picture patrons. "King, the Detective in the Jarvis Case," written by himself and just being completed at the New York Imp Studio, is the first one.

Before proceeding on these plays Mr. Baggot, usual to his manner, made extensive studies in crime and the latest discoveries of science that might be of

Perhaps one of the most unusual incidents that ever occurred in the taking of moving pictures happened the other day when Director William Daly was filming a scene in the great forthcoming three reel Imp feature, "The Militant." Including his leads, Miss Fritzi Brunette and Glen White, he had almost two hundred "supers" on the street to take part in the suffrage meeting and mobbing to follow. Just prior to the giving of the signal after the meeting by Mr. Daly which was to



BEVERLY BAYNE
(Essanay)



"THIEVES AND THE CROSS"
(Universal)

use in detecting the criminal. Evidence of this is had in the present play, "King, the Detective," surrounds and fills his house with appliances of science. For instance, when a person calls at the front door he simply presses a button and immediately the figure waiting outside is shown in relief on a screen before him.

Ethel Grandon plays the opposite role, a girl whom circumstantial evidence points to as the murderer of an old reclus. As the story is finished, revealed by the detective, it appears that this old man was jilted years before by the girl's mother. In later years he conceives the foolish plan of making his will out to the girl and then having it appear that she killed him. After many exciting adventures he defeats his own purpose. It is a mystery story of keen suspense.

What threatened to be a fatal accident to Miss Baird occurred during the taking of one of the last scenes in a big three reeler. Director Herbert Brenon is just completing at the New York Imp Studio. As it was Miss Baird lost about half her hair and was severely blistered about the face before Mr. Brenon, William Shay and the Studio electrician came to her rescue and smothered out the flames with their bare hands.

The story is laid in Little Italy and concerns a wild young Italian girl, who induces her lover to steal the jewels from the sacred Madonna. The accident occurred when Miss Baird, as the girl, prayed before the Madonna fearing for her life. Her hair, hanging down her back, brushed against one of the lighted candles adorning the foot of the statue. There was a cry of warning from Mr. Brenon as the flames licked up the loose strands, a scream from Miss Baird, and several hands snatched at her to prevent disaster. It was a painful and fearful experience for the young woman, but she believes she can finish the picture with the aid of a wig.

start and killing him across the street. A huge crowd of men immediately gathered. Before explanations could be made by Daly, supers charged the curious onlookers, and the latter, believing they were being seriously attacked, fought back. A general fight ensued. Eyes were blackened, noses smashed and several women that were caught in the eddies had their hair pulled down and faces scratched.

In the producing of a picture called "A Water-Soaked Hero," Arthur Hotaling, of the Lubin Jacksonville Studio, used 40,000 gallons of water to supply a scene in which a broken pipe is supposed to flood a house. It did the work all right and destroyed several hundred dollars worth of property, besides soaking eight of the players. Arthur claims that he was not soaked at the time.

The swimming season is now at a close in Lubinville, leaving leader Schwartz, Assistant Studio Manager, champion, and George Terwilliger of the Scenario Department second. Terwilliger is known as the "Shakespeare of the Silent Drama."

Earl Metcalf, leading man for Harry C. Myers' Company, at the Lubin Studio, has turned down a flattering offer from a well-known theatrical firm in New York. Earle says: "I am in the movies to stay."

Marion Leonard In A Drama of Power

"A Leaf In The Storm," A Warner's Features Play Emotional in Effect.

The World Special Films Corporation Presents "Protea," A Five Reel "Thriller" That Thrills, Grips, Fascinates, Amazes And Astounds The Spellbound Spectators Who Behold It.

Warner's Features, Inc., presents Miss Marion Leonard in "A Leaf in the Storm," a photoplay feature in three parts. This is a powerful, dramatic story, strong and logical in its plot, vivid in its contrasts of life, running the whole gamut of the emotions.

It opens in a New York tenement, where Miss Leonard is living in hopes of finding the means to support herself and little baby. A month before her husband had been killed in a mine accident and Miss Leonard sought the city, leaving her child in the care of a neighbor family. Tired, wretched and weak, she is aroused by a knock on the door. A youth of the underworld, struck with her beauty, has followed her home. Suavely he tells her where she can secure work. When he offers her money to pay for a new dress, she understands and drives him from the room. Another knock. It is her landlord. She must pay her rent in the morning.

Her eye falls on the card left by the "cadet." That night she answers it and appears at the dance hall. Once within, her soul revolts. The cadet endeavors to restrain her, but the proprietor ejects him. At this moment a woman in evening dress arrives on a slumping tour. There is a pistol duel between two gangsters and the woman is injured, but not seriously. She confides in Miss Leonard. According to her story, she is married to a young Englishman, who heir to his father's fortune, and is on her way abroad. She engages Miss Leonard as nurse companion. On board ship the woman proves to be a drunkard and a woman of loose morals.

A storm arises. The life-boat is wrecked. The two women are washed ashore on a desert island and are sheltered by a sailor, himself a victim of a previous shipwreck. The sailor and the Englishman's wife, again a drunken carouse on rum that he washed ashore. Miss Leonard fails to arouse them from their stupor when a sailing vessel comes to take them off. Swiftly she gathers the woman's proofs to either, exchanges wedding rings and a month later lands in England and is accepted as the son's wife. After a time the truth begins to appear but is turned away. In the moment of her triumph she realizes the futility of it all, and leaving a note of confession, disappears. A nephew, who has fallen in love with her, follows her to America. Just as she is about to leave with her baby for the city, he finds her and there is a joyful reunion.

The World Special Films Corporation announces the release of the Eclair five reel thriller, "Protea." Two nations are about to enter into a treaty and the third nation is anxious to learn the terms thereof. To secure the desired information a charming adventuress is engaged. She undertakes the task provided she can have the assistance of a certain man who is at the time serving a prison sentence. His release is ordered and the pair start on their task. From this point we are treated to a succession of changes of costume, rapid and startling, until one begins to wonder what can possibly be the next. By means of disguises and impersonations without number, the two spies manage to enter the house of the ambassador who has the copy of the treaty for safe keeping, and secure possession of the coveted document. They are closely pursued by secret service sleuths, who succeed in cornering her, with the only avenue of escape a rustic bridge over a stream. The span is about thirty feet in length and the banks are high, so the sleuths burn the bridge and wait to see what Protea does. She is seen to ride toward the bridge on a bicycle and then "leap the gap" in true dare devil style, describing a high arc and landing safely on the other side, much to the discomfiture of the waiting sleuths.

Thrills follow one another in such rapid succession as to hold the audience

for several years one of the most efficient members of the Edison Motion Picture Company's forces has resigned organization and has now joined the Ambrosio American Company, where he will occupy a post that carries with it much responsibility. Among Mr. Hardie's many other accomplishments is an expert knowledge of photography in all its details. He is widely known and very popular among motion picture men and is a prominent member of the New York Screen Club.

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